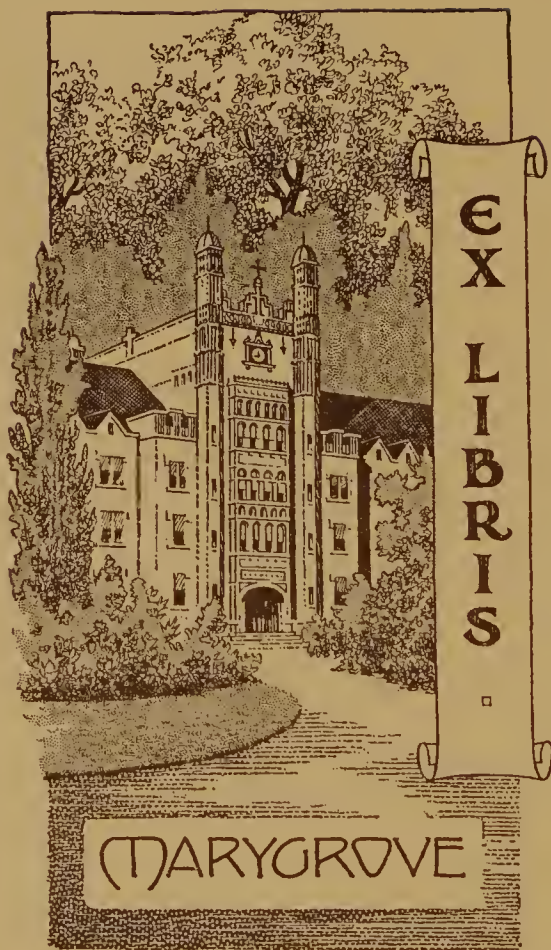




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*The removal of the body of Saint Mark
from the tomb at Alexandria.*

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TINTORETTO

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JACOPO ROBUSTI, GENERALLY CALLED IL TINTORETTO, OR THE LITTLE DYER

BY MRS. ARTHUR BELL



MURTURED from his very cradle in an art atmosphere, for he was born at Venice about 1519 (the exact date is unknown), when Raphael had but recently passed away and Titian and Michael Angelo were at the very zenith of their glorious careers, Jacopo Robusti enjoyed from the first very exceptional advantages. The son of a prosperous dyer, hence his nickname of *Il Tintoretto*, or the Little Dyer, he never had any money difficulties to contend with, and his first attempts to decorate with drawings the walls of his home were hailed with loving admiration by his parents, who at once resolved that he should have the best art education they could obtain for him. The name of the young Jacopo's first teacher is not known, but whilst he was still a mere lad he was admitted to Titian's studio, where he showed such remarkable proficiency that he is said to have aroused the veteran master's jealousy, a somewhat unlikely supposition, when it is remembered with what generosity young artists were generally treated by that most warm-hearted painter. It appears far more probable that Jacopo, whose dominant characteristic was an inordinate love of independence, found it from the first irksome to submit to any will but his own. That he fully appreciated the genius of Titian, and knew how great a privilege it was to be associated with him in any way, is fully proved by the fact that the young artist wrote upon the wall of the first studio he owned the oft-quoted sentence : "*Il disegno de Michael Angelo e il colorito di Tiziano*," but it would appear to be a mistake to assume, as so many have done, that Jacopo Robusti thought

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that he could ever hope to combine in his own work the masterly draughtsmanship of the sculptor with the magnificent colouring of the painter. It seems far more probable that he merely meant to keep constantly before his eyes a reminder of the highest possible ideal.

Far too fond of his own way and too confident in his own powers to waste time in the imitation of any of his contemporaries, though he copied a few of the masterpieces of Titian for the sake of practice, Tintoretto never displayed in his original works any real affinity with that mighty genius. In directing his own education, however, he did value greatly the importance of the study of the true antique. In fact it may perhaps be justly said that he at first sought his inspiration from the same source as did Michael Angelo, for he took infinite trouble to secure good antique models and drawings from them, as well as reproductions on a small scale of the fine allegorical figures of Dawn, Twilight, Night and Day, from the celebrated Tombs of the Medici in San Lorenzo, Florence, that rank among the masterpieces of the great sculptor.

Not content with the effects he could obtain in daylight, Robusti was also fond of working far into the night by artificial light, arranging the statuettes he had moulded with his own hands in wax or clay, in picturesque groups. Sometimes, also, he hung them about his studio so as to study the shadows cast by them, effects of foreshortening, perspective, &c., gradually, by this means, obtaining a very considerable mastery of these two often neglected, yet most important, details of art-training. In the course of his experiments he was, it is said, the first to resort to the simple expedient, for measuring proportions, of using a network of strings on a rectangular framework, an incidental example of the fact that it is generally the genius who can most readily dispense with them, who invents material aids to success such as are so useful to the inexperienced and amateur. Robusti also drew constantly from the nude figure, paying his models liberally, and making them pose in all manner of unusual attitudes. Nor did he shrink from the dissection of dead bodies, spending much money in securing good specimens and acquiring by this means a thorough knowledge of human anatomy. In fact, by dint of strenuous exertions and unwearying perseverance, he had, before he was twenty, fully equipped himself for the career he had chosen. He had mastered the grammar of art; he now longed to give utterance in its beautiful language to the conceptions of his imagination, and he took it for granted that he would very soon be able to get work in his native city. In this, however, he was disappointed, for in spite of his great gifts, his eager ambitions, his complete readiness for what Ruskin has aptly called his "fight for Venice," in which he was, in the opinion of that critic, eventually to prove himself "nearly as strong as Raphael, Michael Angelo and Titian put together," Jacopo Robusti remained for months unnoticed. This was probably chiefly because the ground was already fully occupied by Titian and his many pupils, but possibly still more the result of the very originality of the new aspirant for fame, who claimed

no art sponsor, but expected to be judged and accepted on his own merits alone.

Fertile in resource and quite unshaken in his opinion of his own powers by this unexpected neglect, Tintoretto soon hit upon an expedient for compelling public attention. It was then the custom in Venice for young artists to hold open-air exhibitions in a narrow street known as the Merceria, leading out of the Piazza San Marco, and to this unconventional show Tintoretto contributed two paintings, a portrait of himself, in which he appeared as a very handsome, aristocratic-looking young man, holding a piece of sculpture in his hand ; and the other a likeness of his brother playing on a guitar. Though the exhibition was held in broad daylight, these two works, which are unfortunately now lost, were illuminated with artificial light, an innovation that caused much excitement amongst the crowds who flocked to the Merceria, all eager to criticise, though few were disposed to buy. The brilliantly lighted portraits were universally admired, the best critics awarding to them the palm, whilst a wit is said to have exclaimed :

“ Si Tintorettus noctis sic lucet in umbris,
Exorto faciet quid radiante Die ? ”

which may be roughly rendered :

“ If the Little Dyer can thus shine by night,
What may he not do when day has dawned ? ”

The actual dawn for the persevering “ Little Dyer ” could not even yet be said to have arrived, but after this initial success his prospects brightened considerably, and the fact that he was independent of his art, so far as his daily bread was concerned, made it comparatively easy for him to wait for material reward for his toil. Indeed it was one of the most noteworthy peculiarities of his character that his longing from first to last was not so much for recognition or for wealth, as for work, work worth doing, into which he could put all his best powers, for he realised, as few of his contemporaries did, that genius was a divine gift, to neglect the use of which would be criminal.

Tintoretto seems to have married when he was very young, and the fact that his bride was Faustina, daughter of Marco dei Vescovi, a patrician of Venice, is an incidental proof that the painter moved in good society even before his success won him a high position in the art world. His wife appears to have been devoted to her husband, proud of his rank, and determined that he should hold his own wherever he went. She never permitted her husband to leave home without the long cloak which was in Venice a kind of patent of nobility, and she was a most tender mother to her children. Certain biographers hint that she was also a very strict disciplinarian, keeping a rigid control over expenses, and doling out small sums to Tintoretto, of which she expected him to give her an exact account. True, he generally put her off by saying that he

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had relieved some friend in distress, or given the change, after buying what he wanted, to a beggar; but the various anecdotes about the married pair prove that the painter's bearing toward his wife was very different from the haughty independence that so distinguished him in his dealings with the outside world.

Seven, or according to some biographers nine or ten, children were born to the happy couple, two of whom, a boy named Domenico and a girl named Marietta, inherited some measure of their father's talent. The former often helped Tintoretto with his large compositions, and the latter became herself a distinguished portrait-painter. She is also said to have been of great service to her father, mixing his colours and aiding him to prepare his canvases even when quite a child. She accompanied him wherever he went, dressed as a boy, until she was sixteen. She, too, married young, and died at the age of thirty, to the bitter grief of her father, who painted her portrait as she lay ready for the tomb and never ceased to mourn her loss.

As was the custom of so many of his contemporaries, Jacopo Robusti at first worked chiefly in fresco, and among his earliest compositions in that medium were *Belshazzar's Feast*, *A Fight between two Parties of Cavalry*, and a *Portrait Group* of himself and his brother, the latter, who was a clever musician, playing on a guitar. All these, and probably many other similar works, are now lost, but in S. Maria dei Carmini, Venice, still remains a greatly injured fresco of the *Circumcision*, in which the head of the high priest is very fine; and in S. Benedetto of the same city, are faded frescoes of an "Annunciation" and a "Christ with a Woman of Samaria" supposed to be by Tintoretto. Four subjects from the Old Testament, two of which, the *Adam and Eve*, and the *Death of Abel*, are now in the Venetian Academy, were painted for the Scuola della Trinità, and are supposed to be early works from the same hand, but it is impossible to determine their date with any certainty. Probably they were produced about the same time as the frescoes in S. Maria dei Carmini, for it is certain that their author soon abandoned that medium, which was already becoming old-fashioned, for painting in oil on canvas.

Tintoretto was, it is supposed, indebted for some of his first commissions to the well-known artist Andrea Meldola, surnamed Lo Schiavone, or the Slavonian, from the place of his birth, who was one of Titian's pupils, but never himself achieved any material success, though his work is now greatly admired. He earned a scanty subsistence as a carver and painter of church furniture, but he was considered a good critic and his recommendation was highly valued. The story goes that young Robusti won from him some of the secrets of Titian's colouring, but this is scarcely likely, as Tintoretto must have learned them for himself when working in the great master's studio. In any case there was a warm friendship between Meldola and his more successful contemporary, so great that the former was ready even to espouse the quarrels of the latter. Robusti's

difficulties in obtaining employment are said to have been greatly increased by the attacks made upon him by Pietro di Aretino, a writer of satirical literature who had won no little popularity in Venice, and Schiavone advised the artist not to put up with such treatment. He may, indeed, possibly have suggested Tintoretto's somewhat original way of dealing with his enemy. Pretending to be so much struck with his personal appearance that he wished to paint his portrait, the artist invited the author to sit for him, and Pietro, falling into the trap, came to the studio for that purpose. Having posed his model, Tintoretto suddenly produced a pistol, and measuring Aretino with it, observed carelessly, "Your height is just two and half of such weapons as this," which so terrified the guest that he immediately beat a hasty retreat, a *dénonement* over which Schiavone and Robusti often laughed heartily. Aretino troubled the painter no more, and it was not long before the position of the latter became so assured that to attack him further would have been mere waste of time.

Many anecdotes are told by the various biographers of Tintoretto illustrative of his eager craving for work, no matter of what kind. On one occasion, for instance, when a new clock was to be placed in a public building of Venice, he asked the men who were about to set it in position to allow him to paint a design upon its face. They complied, and he quickly produced a beautiful decoration for which he neither asked nor received payment. A little later it occurred to the eager young artist that the church of S. Maria dell' Orto would be greatly improved if its bare walls were decorated with paintings, and he called on the superior of the monastery, to which it then belonged, to ask permission to supply some suitable compositions. The idea naturally greatly surprised the prior, who at first replied that it would be impossible to pay for such work, though he admitted that he would gladly see it done. It would cost a small fortune to cover walls some fifty feet high, and the brotherhood was far from wealthy. Nothing daunted, Tintoretto replied, "Well if you cannot give me anything for my labour, will you at least agree to meet the cost of the materials?" To this his reverence, who probably looked upon the artist as little less than a madman, consented gladly, and Robusti in high delight at once set about his self-imposed task. For the wall of one side of the choir he painted the *Last Judgment*, for that on the other the *Worship of the Golden Calf*, and for a portion of the wall of the nave the *Presentation of the Virgin in the Temple*, working away with such eager unrelenting toil that those who watched him gave him the nickname of "Il Furioso," which clung to him for the rest of his life.

In these great compositions, the earliest still in existence, though by no means the first produced by the prolific master, Tintoretto displayed the wealth of imagination, the power of grouping, the mastery of colouring, chiaroscuro and perspective, the consummate knowledge of anatomy, the power of representing the human form in every variety of attitude, and the dramatic force of expression, which placed him, when he was still quite a young man, in the very highest rank amongst his contemporaries.

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"Only," said Ruskin in one of his wonderfully apt characterisations, "when Tintoret forgets himself does he find himself," and in the *Last Judgment* and the *Worship of the Golden Calf* it may perhaps be justly claimed that the master began to forget himself, so entirely is his own personality merged in his subjects, which, however, he treated in a thoroughly secular manner.

As was the case with Titian and Paolo Veronese, Tintoretto's mode of interpreting sacred themes was quite unlike that of the early Italian masters. He had more of the spiritual fervour of Fra Angelico or of Fra Bartolommeo; none of the reverence for the divine Mother and Child of Raphael; none of the deep religious feeling of many of the Siennese masters. He shared the predilection of Paolo Veronese for treating the incidents of the Redeemer's earthly career as if they had occurred in contemporary Venetian society, but whereas, to quote Ruskin again, Cagliari "never forgot himself into religion," there is in nearly all Robusti's scenes from the Old and New Testament a certain undercurrent of belief in the reality of the powers of good and evil, that sets them apart from those of the other late Venetian masters.

Unfortunately, it is now all but impossible to form any true idea either of the *Last Judgment* or of the *Worship of the Golden Calf* as they were when fresh from the hand of their creator. To begin with, they have both been badly restored, whilst the narrowness of the choir they adorn, with their great height, makes it difficult to get far enough away from them to see them as a whole. Nevertheless, no student of the work of Tintoretto can afford to ignore them, for they are very important links in the chain of his art-development. The *Last Judgment* is a most remarkable achievement for a young man who had had very little previous experience in grappling with the manifold difficulties that beset him. The first impression it produces on the spectator is one of unrelieved gloom, but as the eye becomes attuned to the semi-obscurity of the church, the forms of those about to meet their doom or to receive their reward, gradually emerge into distinctness, sea and earth alike giving up their dead, whilst the ferryman of hell ceaselessly plies to and fro, bearing across the river the souls of the recently deceased. Above them all hovers the majestic form of God the Father, the mighty Judge, surrounded by the elect, who look on unmoved at the tragic scene below, as the Archangel Michael, the chosen minister of doom, with drawn sword executes judgment upon the condemned.

The Worship of the Golden Calf, though the unity of the composition is somewhat marred by its division into two parts, a mass of clouds dividing the earthly scene from the heavenly spectators, is also full of beauty and charm. Moreover, it is interesting as containing a portrait of the artist himself, who is one of the bearers of the idol, whilst his companions are supposed to represent Titian, Giorgione, and Paolo Veronese. The crowds pressing on behind the procession with the Golden Calf in

the midst, are treated with consummate skill, and amongst the women looking on, a little apart from the tumult, are several very beautiful figures, including a supposed portrait of the artist's wife.

The *Presentation of the Virgin*, which is in far better preservation than either the *Last Judgment* or the *Worship of the Golden Calf*, is by some critics considered to rival, if not excel, the interpretation of the same subject by Titian, now in the Venice Academy. Whether this opinion be endorsed or not, all must agree that Tintoretto's *Presentation* is full of charm and originality, in spite of the fact that the master has, as was almost obligatory, followed the conventional mode of treating the theme, introducing, for instance, the obelisk, which for some unexplained reason, appears to have been accepted as a necessary detail of the setting of the scene. The way in which the light is concentrated and the interest is focused upon the beautiful figure of the young girl, who modestly yet with undaunted bearing, approaches the high priest, is specially effective, whilst the grouping of the spectators is thoroughly harmonious and appropriate, every detail aiding in the general effect. The whole composition is moreover pervaded by reverential, if not perhaps exactly religious, feeling, proving that whether Tintoretto did or did not himself believe in the significance of the Presentation, foreshadowing as it did the high destiny of the maiden, set apart from all the world as the future mother of the Redeemer, he was at all events in sympathy with those who hold the Christian faith.

Tintoretto received only one hundred ducats for the two large compositions in the choir of S. Maria dell' Orto, but the rapidity with which he executed them and the extraordinary skill he displayed in their production brought him into prominent notice, and he received many small commissions for paintings for convents and churches. It was not, however, until 1548 that he was asked to undertake anything of real importance, but in that year he was chosen from amongst a number of competitors, including Paolo Veronese, Andrea Meldola, and Guiseppe Porta (generally called Salviati, after the master with whom he studied), to paint a large picture for the Scuola di San Marco in Venice. On this occasion Tintoretto wisely chose a subject likely to appeal to popular imagination, namely, the Rescue by St. Mark the Evangelist, patron of the Lagoon City, of a Christian slave from the torture to which he had been condemned for being too fond of worshipping at the shrine of the Apostle. Again and again, it is related, the unfortunate man had been late in returning from his errands in the town, until at last his master's forbearance came to an end.

The painter selected what was perhaps the most difficult possible moment of the tragic episode, when the slave, lying bound and helpless on the ground in the midst of a crowd gloating over his sufferings, is suddenly relieved from them by the apparition of St. Mark, who sweeps down from heaven, touches the bonds of his faithful votary, that fall at once from his limbs, breaks the instruments of torture, and returns

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whence he came before the astonished spectators realise what has happened.

The *Miracle of St. Mark*, now in the Venice Academy, quickly took rank as one of the great pictures of the world, a position from which it has never yet been deposed, although certain modern critics find fault with some of its details. Its colouring and grouping are alike masterly, and in the attitude of the evangelist, which in other hands would probably have become grotesque, Tintoretto proved his rare grasp of foreshortening and perspective. The interest is well concentrated in the central scene, the spectators are admirably grouped, and amongst them the artist introduced three portraits of himself, one in the right-hand corner of the canvas, where he touches the arm of a soldier, one leaning out between two columns of the building on the left, and one near the slave, with one arm just touching the head of the executioner.

It is said that although good judges at once recognised the unique beauty of this masterpiece, it was at first rather coldly received by the monks for whom it was painted, and that Tintoretto, whose temper was a very hasty one, reflected, by the way, in his grotesque and rugged handwriting, declared at once that if his work was not approved of, the monastery should not have it. He sent his servants to remove it from the *scuola* and had it taken to his own home, where he was about to exhibit it to his friends, when a message of apology and entreaty was received from his mortified patrons. As quick to forgive as to take offence, Tintoretto returned the painting and was soon rewarded by the fact that he was entreated to paint three other pictures for the *scuola*. This, after some little demur, he consented to do, choosing as his subjects, the Finding of the Body of St. Mark at Alexandria, the Bringing of the Relics to Venice, and St. Mark saving a Distressed Mariner from Shipwreck.

The *Finding of the Body of St. Mark*, now in the Brera Gallery, Milan, is a very beautiful interpretation of the legend, according to which the remains of the great Apostle were removed to Venice in 815 from the Basilica outside Alexandria, where they had long remained hidden, the secret of their resting-place having been known to two or three persons only. St. Mark himself appears as a noble-looking man in the prime of life, wearing a loose robe and with a halo about his head, directing the proceedings. At his feet lies a dead body, not his own, but that of some other early saint that has been removed in the quest. The presence of the holy apparition is evidently recognised by all present. One of the monks, supposed to be a portrait of Tommasso of Ravenna, has fallen on his knees and gazes up in wrapt devotion at the saint; a man possessed of an evil spirit, who is clinging to a woman on the right, looks up with an ecstatic expression, as the demon, who has long tortured him, departs in a cloud of smoke; whilst the men who are removing the bodies turn enquiringly to St. Mark, whom they recognise as the materialised spirit of him whose earthly tenement they are seeking.

The *Bringing of the Relics to Venice*, and the *Rescue of the Mariner*, both now in the Palazzo Reale, Venice, are ranked by Ruskin amongst Tintoretto's best works, and though perhaps not so interesting as the *Miracle of St. Mark* or the *Finding of the Body*, are undoubted masterpieces of composition and colouring. The *Bringing of the Relics*, the scene of which is laid in a piazza of Venice, is chiefly remarkable for the grouping of the figures carrying the chest, and of the crowds fleeing away in alarm in the background, whilst the *Rescue of the Sailor* is, like the *Miracle of St. Mark*, a *tour de force* in foreshortening, the saint rushing down to the aid of his half-drowned votary, to pluck him from a little boat in which he had taken refuge when the vessel, introduced in the background, was about to sink.

Soon after the completion of these three paintings, the Brotherhood of San Rocco, jealous perhaps of the fame that had accrued to their rivals of San Marco, resolved to have the ceiling of their refectory enriched with a large painting. They did not, however, at once commission Tintoretto to supply it, but issued a notice inviting all the best artists of Venice to submit designs for it, for, as was well pointed out by Ruskin in one of his lectures on sculpture delivered at Oxford, "Tintoret and Titian, even at the height of their reputation, practically lived as craftsmen in their workshops, and sent in samples of their wares, not to be praised or cavilled at, but to be either taken or refused." The story goes that in this case, no sooner did Robusti hear of the competition than he resolved to be the chosen man. He succeeded in ascertaining the exact dimensions of the ceiling, and at once commenced to paint direct upon a canvas of the right size *The Apotheosis of San Rocco* to whom the *scuola* was dedicated, and whilst his brother competitors were engaged on their sketches he managed to complete the picture. He then had the painting secretly placed in position, covered it over with a curtain the same size, and confidently awaited the result.

On the day fixed for the examination of the sketches of the competitors, amongst whom, as when the decoration of the Scuola di San Marco was in question, were most of the chief Venetian masters of the day, Tintoretto appeared empty-handed, no doubt very greatly to the relief of his rivals. He waited quietly whilst the jury examined the various drawings, and then when he was asked what he had to show he quietly made a sign to his servant, who withdrew the curtain from the ceiling, displaying to view a work of such transcendent merit that all present exclaimed in wondering admiration.

The Brotherhood were not, however, very pleased at what they considered the liberty taken with their hall by Tintoretto, who, seeing their hesitation, told them with his usual impetuosity, that he would make them a present of the picture if they cared to have it. They were still rather incensed against the artist for the infringement of what they considered their prerogative; but the other artists present generously offered to waive their claims to consideration, assuring the irate brethren

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that they were fortunate indeed to have secured so great a masterpiece. It was finally decided that the picture should be kept, on what terms is not related, and Tintoretto's manœuvre was fully rewarded, for he now received a commission to paint a series of compositions for the *scuola* and the church connected with it, one to be completed each year, the artist to receive one hundred ducats per annum until the work was complete.

This was in 1560, and in spite of the fact that it would practically tie his hands for the rest of his life, Tintoretto gladly consented to the extraordinary arrangement. He had not quite completed his gigantic task, for which he received altogether 2447 ducats, at his death in 1594, and it is probable that he must often have regretted having bound himself.

Although the indefatigable and prolific master produced many other compositions, and painted many portraits whilst he was working for the Brotherhood of San Rocco, it will be well to consider the series in their *scuola* and church together, especially as they are all still *in situ* with the exception of the *San Rocco appearing to the Slave-stricken*, now lost, that was originally at the foot of one of the staircases leading to the Upper Hall of the *scuola*.

Fully to understand the *raison d'être* of these truly remarkable works, which influenced contemporary Italian decorative painting to a very great extent, it is essential to be familiar with the legend of San Rocco, or, to give him his right name, St. Roch, who was of French, not Venetian, origin. Born at Montpellier at the end of the thirteenth century, the much-loved saint is said to have been set apart from earliest infancy to the service of God by the imprint on his breast of a small red cross. His parents died when he was eighteen years old, leaving him a large fortune, but after giving everything to the poor, he set off on foot for Rome, to pray at the shrine of the Apostles. On reaching Italy he found the plague raging everywhere, and unselfishly giving up his hope of gaining spiritual benefit for himself, he devoted all his time to nursing the sufferers he met by the way, restoring, it is said, hundreds to health by his ministrations and prayers. At last, at Piacenza, he was struck down by the fell disease, and fearing that he might infect others, he withdrew to a wood outside the city to die alone. An angel, however, came to his aid, told him he would surely recover, and with a touch healed a sore in his thigh which had caused him terrible suffering. Moreover, a dog came every day to lick his wounds, bringing him food, and presently the master of the faithful animal, a wealthy nobleman, wondering at his frequent absences, followed him to see where he went.

St. Roch was now recovering, and the nobleman, who seems to have fallen in love with him at first sight, persuaded him to return home with him. There the young Frenchman completed the conquest he had made, his host resolved to follow his example, and the two worked happily together for some weeks nursing the sick. When the plague abated, St. Roch

resolved to return to France, and to make a fresh pilgrimage to Rome when he had seen his native town, for which he yearned with all a Frenchman's home-sickness; but when he got to Montpellier he was mistaken for a criminal and thrown into prison. It would have been easy for him to dispel the error that had been made, but with the naïve simplicity characteristic of mediæval sanctity, he accepted his cruel detention as the will of God, to which it was his duty to submit. Five years later he died in his dungeon, leaving behind him a proof of his identity, to which he added a promise that when he got to heaven he would ask the merciful Father to cure of the plague any who should mention his name in their prayers.

No immediate result followed this strange bequest. The body of St. Roch was buried at Montpellier, and he would probably have been forgotten entirely, but for the fact that in 1414, when a pestilence was devastating Switzerland, a monk advised the ecclesiastical authorities at Constance to have an effigy of the saint carried round the town. The suggestion was adopted; the plague is said to have ceased at once, and the rumour of the miracle spread far and wide, penetrating even to Venice. With their usual keenness where relics were concerned, the people of the Lagoon City resolved that they would acquire those of St. Roch, for if his mere effigy could work such wonders, what might not his actual remains achieve?

A few carefully selected pilgrims were sent to Montpellier, ostensibly to worship at the shrine of the miracle worker, but with secret instructions to carry off the treasure at night. They succeeded in their unholy purpose, and the theft was not discovered till the body was safe in Venice, where it was welcomed by the Doge and Senate, as well as by the ecclesiastical authorities, with intense enthusiasm. In honour of the saint, who was at once adopted as one of the patrons of Venice, a Brotherhood was immediately founded, joined by all the great nobles of the city, who devoted themselves especially to aiding the sick, and held their first meetings in the Church of S. Giuliano, but as their numbers increased it became necessary to erect a special *scuola* and church for them. This was the origin of the group of now world-famous buildings named after S. Rocco that were begun in 1516 and completed in 1550. It was therefore no mere ordinary body of monks who became the employers of Tintoretto, but a wealthy society numbering amongst its members the reigning Doge and many of the Senators of the day, as well as the chief dignitaries of the church, who could well have afforded to pay a princely price for the decoration of their church and hall. The fact that Tintoretto gladly accepted the small sum they offered is, however, a proof, not of any parsimony on their part, but rather of the fact that even the greatest artists were paid at a much lower rate than is now customary.

One of the earliest of the paintings for the *scuola* produced by Tintoretto after his success in the competition, and, strange to say, the

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only one of the series signed by him, was the *Crucifixion*, still on the wall of the Sala del Albergo, on the upper floor, in which the guests of the confraternity of S. Rocco were received. It is considered by many critics, including Ruskin, one of the master's greatest achievements, so well balanced and so grand is its conception as a whole, so dramatic its composition, so infinitely varied yet so appropriate and harmonious its details, and so full is it of tragedy, but of tragedy relieved of half its horror by the infinite majesty of the central figure, who has already triumphed over His last enemy. So truly indeed does the divine dominate the human in this most beautiful creation that there can have been no question during its production of a temporary "forgetfulness of its author into religion"; for Tintoretto could not have painted it had he not been for the time at least in intimate touch with the very spirit of Christianity. The *Annunciation*, in the Lower Hall of San Rocco, is generally considered to rank next in merit to the *Crucifixion*. The subject is treated in an absolutely unconventional and not altogether pleasing manner, the Virgin appearing to be overwhelmed rather by physical terror than by spiritual awe, whilst the heavenly messenger pauses in what can only be described as his rush from heaven to point to the hovering dove of the Holy Spirit, and the attendant cherubs jostle each other in their haste to follow their impetuous leader. Outside the house in which the significant scene is represented as taking place, St. Joseph is seen calmly pursuing his ordinary avocations, all unconscious of the opening of the tragic drama with which his own fate is inseparably bound up. "Not," says Ruskin, on whom the *scuola* paintings exercised an extraordinary fascination, "in meek reception of the adoring messenger, but startled by the rush of his horizontal and rattling wings the Virgin sits, not in the quiet loggia nor by the green pasture of the restored soul, but houseless under the shelter of a palace vestibule ruined and abandoned"—a somewhat exaggerated and misleading description, Tintoretto having evidently intended to represent a room in a humble home, not a grand entrance hall, as proved by the rustic chair that gives a touch of familiar homeliness to the scene.

On the same wall as the *Annunciation* is a terribly realistic rendering of the *Massacre of the Innocents*, a subject that was rarely treated by the early Italian masters, but which became popular in the fifteenth and sixteenth centuries, during which were founded many institutions for the reception of orphans and crippled or diseased children. Even when seen from a distance the work impresses the spectator with an overwhelming sense of tragedy, that is increased by a careful examination of the details, saturated as they are with the unselfish agony of the mothers and their pitiful helplessness to save the innocent victims. Specially beautiful is the figure of the boy whose mother is striving to drag him up the wall over which she is leaning, and that of the prostrate woman who struggles in vain to clutch at the babe who has just been torn from her.

Another remarkably fine composition in the Lower Hall of the Scuola di San Rocco is the *Adoration of the Magi*, the most highly

finished, except the great *Crucifixion* of the Sala del Albergo, of the whole series. In the opinion of Ruskin it unites every source of pleasure that a picture can possess : the highest elevation of the principal subject mixed with the lowest detail of picturesque incident ; and the same critic also quoted it as an example of the ideal treatment of the human form, in which the peculiarity is, that the beauty of each figure is displayed to the utmost.

Criticising the *Flight into Egypt*, which is on the same wall as the *Adoration of the Magi*, Ruskin dwells with loving admiration on the exquisite expression of the Virgin's face, to which everything in the painting is subordinate ; and in speaking of the *Circumcision* he dwells on the beautiful head of the high priest, that he ranks as the finest interpretation of an old man in existence, and on the way in which the whole scene is illuminated by the glory emanating from the body of the Infant Saviour.

The series of the Lower Hall is completed by the *Assumption*, so hopelessly injured by restoration as to be scarcely recognisable as the work of Tintoretto, and by two single figures of St. Mary Magdalene and St. Mary of Egypt, both noteworthy for the skilful treatment of the landscape background.

On the staircase leading to the Upper Hall is a small *Visitation* in excellent preservation, that bears comparison even with the *Annunciation* of Titian occupying a corresponding position on the other staircase ; and in the Sala del Albergo, besides the great *Crucifixion* already described, are the paintings on the ceiling that won Tintoretto the commission to decorate the *scuola*, supplemented by eleven beautiful single figures and numerous cherubs' heads, all on panels, whilst on the walls below are *Christ before Pilate*, *Ecco Homo*, and *Christ bearing his Cross*, the two last however ascribed by many critics to Titian.

On the walls of the Upper Hall, out of which opens the Sala del Albergo, are thirteen paintings, all undoubtedly by Tintoretto, but few of them considered quite equal either to the *Crucifixion* of the Albergo or to the best works in the Lower Hall. Their subjects are the *Adoration of the Shepherds*, the *Baptism of Christ*, the *Resurrection*, the *Agony in Gethsemane*, the *Last Supper*, *San Rocco in Heaven*, the *Miracle of the Loaves and Fishes*, the *Raising of Lazarus*, the *Ascension*, *Christ healing the Sick at Bethesda*, and the *Temptation in the Wilderness*, with single figures of San Rocco, St. Sebastian, and the artist himself.

The *Adoration of the Shepherds* is a very fine composition, unspoiled even by the fact that it is cut in half by a beam running right across the stable. The effect of light is especially beautiful, the whole scene being flooded with radiance, and there is a touch of infinite tenderness in the way in which the newly made mother raises the veil from the holy child, as she turns to her visitors with a face full of pride and joy.

The *Baptism of Christ*, though it is not generally considered equal to the *Adoration of the Shepherds*, is noticeable for a use of symbolism rare

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in the works of Tintoretto, he having grouped the clouds on which the heavenly spectators rest, so as to make them form a fish, the well-known type of the Redeemer amongst the early Christians.

In the *Resurrection* the details are more interesting than the central figure, about which there is little dignity, the risen Lord being as it were suddenly driven upwards from the tomb, instead of rising in conquering majesty, but the angels swinging back the doors of the sepulchre are very beautiful, as are also the three Marys waiting in the distance.

The *Agony in the Garden*, that will not bear comparison with the treatment of the same theme by Raphael, is noticeable for the suggestive incident that the betrayer turns away his face, unable to look upon the Master as he indicates Him to the soldiers. The *Miracle of the Loaves and Fishes* is so much injured that scarcely anything of the original remains, but the landscape background is still a good example of Tintoretto's skill. The *Last Supper*, a copy of which, by Velasquez, made during a visit he paid to Venice in 1630, is in the Prado Gallery, Madrid, is a fine rendering of the oft-repeated theme, but scarcely equal to another interpretation by Tintoretto in S. Paolo. The *Raising of Lazarus* (over a door leading into the Cancellaria) is a vigorous rendering of the miracle, but, strange to say, the lookers-on appear quite unmoved. The *Ascension* is noticeable for the skill with which the feeling of open air is given, but is otherwise not a good example of Tintoretto's manner; and the *Temptation in the Wilderness* is a very original treatment of a well-worn theme. The Tempter, instead of being hideous in appearance, assumes the guise of a beautiful young man, with a noble, intellectual, though sensual, face, his features expressing not merely a keen longing to win in the awful contest, but a yearning regret that he is himself for ever shut out from the heaven he has lost, and to which his conqueror is soon to return.

The various scenes from the Old Testament that supplement those from the New, the greater number on the ceiling, are equally remarkable for their originality of composition and dramatic force of expression. The *Plague of Serpents*, the *Miraculous Fall of Manna*, *Elijah and the Angel*, and the *Paschal Feast* are especially fine, while of the single figures on the ceiling those of flying women are remarkable for sense of motion and grace of drapery.

Tintoretto had not long been engaged on the work for the Scuola di San Rocco when, to his great delight, he was successful in the competition for the decoration of the Sala del Consiglio in the Palazzo Ducale. His first paintings for the Council Hall were a *Portrait of the reigning Doge, Girolamo Priuli*, the *Excommunication of Frederick Barbarossa by Pope Alexander III.*, and the *Victory of Lepanto*. The two last were unfortunately destroyed by fire soon after their completion, but, nothing daunted, the indefatigable master set to work anew, producing a series of great compositions, some of which excel even those in the Lower Hall of the Scuola di San Rocco, and in spite of all they have suffered at the hands

of restorers still remain a glorious witness to their author's extraordinary versatility. Of these the most remarkable is without doubt the *Paradiso*, the largest oil-painting ever produced, measuring no less than 30 by 74 feet and containing nearly 600 figures.

As is fitting, Christ as the Redeemer is the central figure of this noble composition. He leans upon a crystal globe symbolising the earth, and the whole scene is illuminated by the glory emanating from His resplendent presence. Beneath the Saviour kneels His Mother, crowned with seven stars and upheld by a cloud-like drift of angels, their wings gleaming with roseate light, whilst the three Archangels, full of virile grace and strength are flying upwards to receive the orders of their Lord, Michael, their chief and leader, giving up to Him the sword and scales for which he has no further use.

Below the Archangels are rising up the Principalities of the Earth, some bearing globes, others scales, and sheltered as it were beneath their wings, are the four Latin Fathers, the signal favour being accorded to the faithful, loving-hearted St. Monica of being allowed to stand close behind her beloved son St. Augustine, whilst near the happy mother is the beautiful figure of St. Mary Magdalene. Next come the Apostles, and a little lower than them appears the much-loved St. Christopher, the Christ-bearer and protector of those in peril of the waves, of whom the beautiful legend is told that he carried the Infant Christ across a surging river in a terrible storm, not recognising the sacredness of his burden, whose weight rapidly increased as the painful transit was made, until he had set down the Holy Child in safety.

With the Kings and Prophets, who include David and Solomon, Isaiah and Amos, and are separated from the Fathers of the Church by the Cherubim in attendance upon the Archangels, are associated a few saints especially dear to Venice, including the martyred Saints Agnes, Justina, Catherine and Barbara, who are in their turn succeeded by the Four Evangelists, beneath whom appear Adam and Eve, as they must have been before the fall, their beautiful faces full of peace and joy, their noble figures resting side by side, whilst opposite to them is Noah upheld by the ark, on which Solomon is gazing down with eyes lit up with sombre thought.

The centre of the lower portion of this remarkable composition, which Ruskin characterised as the thoughtfulest and most precious picture in the world, is occupied by the Guardian Angel of the Sea, who is supposed to hold the City of the Lagoons in his ever-watchful keeping, and is represented as a glorious male figure rising from the water with arms raised in supplication, his exquisite limbs upheld by six attendant angels, of whose presence he is, however, quite unconscious.

It was in 1538 that Jacopo Robusti began this gigantic task, but the exact date of its completion is not known. It is indeed, even in its present melancholy state of decay, a remarkable monument of human industry, and it is impossible to estimate what its beauty must have been when fresh from the hand of its creator. Tintoretto is said to have stretched the canvas

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for the picture in the Scuola della Misericordia, near his own home, and when he had sketched the subject in, to have had it placed in the Sala del Consiglio, where he worked at it steadily till it was completed, generally in the presence of a crowd of spectators, who harassed him greatly. He is said to have had some little assistance from his son Domenico, but it can only have been in preparing and mixing colours, for he would allow no one but himself to touch the actual work. He told a friend amongst the Senators who had selected him to perform the task, that when Paolo Veronese, to whom the commission had originally been given, died, he had prayed to God that he might be chosen to succeed him. "The paradise I long for after my death," he is reported to have said, "may perhaps be withheld from me, so that I would gladly be permitted to create one on earth."

Several studies for the *Paradiso* have been preserved, including one in the Prado Gallery, Madrid, bought by Velasquez for Philip IV., one in the Hermitage Gallery, St. Petersburg, and one in private possession in Venice.

It would be impossible within the limits of a condensed biography such as this to describe in detail the other paintings contributed by Tintoretto to the decoration of the Palazzo Ducale. It must suffice to add that those considered the best in the Sala del Consiglio are: *Frederick I. receiving the Ambassadors of the Pope and Doge after the Battle of Pavia*; *Riva, on the Lago di Garda, taken from the Duke of Milan in 1440*; the *Apotheosis of Venice*; and the *Capture of Gallipoli in 1483*—the three last on the ceiling. Other fine works are: *St. Mark presenting Doge Mocenigo to Christ* and the *Marriage of St. Catherine*, in the Collegio; the *City of Zara taken from the Hungarians in 1344*, in the Sala del Scrutinio; the *Resurrection* and two fine portraits of Doges, in a passage leading to the Consiglio dei Dieci; the *St. George and the Princess*, in the Anti-Chiesette; *Venus as Queen of the Adriatic*, in the Salle del Senato; and *Zeus bestowing the Dominion of the Sea upon Venice*, in the Sala delle Quattro Porte.

Amongst the many other grand compositions produced by Tintoretto whilst he was still engaged in the Scuola di San Rocco and in the Palazzo Ducale must be specially noted the series in S. Giorgio, including the *Gathering of the Manna*, unfortunately so much injured that the subject can scarcely be made out, yet still bearing witness to its author's power of treating crowds, and specially interesting as containing a portrait of the artist, who stands behind Moses and Aaron on the right hand side of the picture; the *Eutombment*, still beautiful in expression and in colouring; the *Resurrection*, the *Coronation of the Virgin*, and the *Last Supper*, the last noteworthy for the fine effect of light and the skill with which the whole story is told, a skill rivalled in the treatment of the same subject in S. Paolo, in which the actors in the drama appear to be even violently agitated, Christ and two of the Apostles having risen in evident dismay after the incident of the dipping of the sop.

In S. Maria dell' Orto, in addition to the early works already described, is a masterpiece of considerably later date, a very remarkable interpreta-

tion of the *Legend of St. Agnes*, the artist having chosen the moment when the holy maiden, whose lover had died of grief at her refusal to marry him, relents so far as to pray to God for his restoration to life. Her prayer was answered, but too late to save her from the doom she had invited, for she was beheaded after several futile attempts had been made to kill her in other ways. The story goes that she was really in love with the young nobleman, but considered it her duty to refuse him, as she had vowed herself to Christ as a child, and in Tintoretto's picture her beautiful features express grief at her inability to do more than she has already achieved. Her lover is just awakening to life, but soon she knows that she will be torn from him, and behind the spectators whispering to each other in their surprise at the miracle can be seen the executioners waiting to lead their victim away.

S. Maria dell' Orto also owns a small painting of the *Martyrdom of St. Christopher*, erroneously called *St. Paul*, and one of the *Vision of St. Peter*, who is gazing up in rapt devotion at two angels bearing a cross; in S. Francesco della Vigna is a very fine *Entombment*; in S. Maria della Salute is a *Marriage at Cana*, in which Tintoretto introduced his own portrait as a man in the prime of life; and in S. Cassiano are three fine compositions: the *Crucifixion*, the *Descent of Christ into Hades*, and His *Resurrection*, the first noteworthy for the refined pathos of the final act in the drama of the Cross, the second for the exquisite grace of two attendant angels, one flying upwards, the other downwards; and the third for the majestic dignity of the Risen Lord, who ascends from the tomb in a cloud of Cherubim.

In S. Marco, Venice, are four very interesting compositions in mosaics, after the designs of Tintoretto, of the *Annunciation*, the *Adoration of the Magi*, the *Baptism of Christ*, and the *Transfiguration*; and in the Church of the Gesuiti are two fine paintings, an *Assumption of the Virgin* and a *Circumcision*, the latter one of the best preserved of Tintoretto's works.

In addition to the many masterpieces still *in situ* in her churches, Venice owns a large number of priceless heirlooms now hung in the Accademia or in the palaces of her nobility, all of which are included in the list supplementing this biography. The Accademia is especially rich in portraits, including several of Doges, of great historical as well as artistic interest.

Next to Venice, Florence is the most fortunate of Italian cities in the wealth of her heirlooms of sixteenth-century painting. The Uffizi Gallery owns Tintoretto's last Portrait of himself, a noble work appropriately hung beside one of his beloved daughter Marietta, taking high rank amongst the portraits of great masters from their own hand, which include such priceless treasures as those of Rembrandt, Rubens, Giorgione, Moroni, Perugino, and others equally celebrated; whilst in the Pitti Gallery are five fine portraits and several sacred subjects. Vienna, Munich, Berlin, Brussels, and the National Gallery of London are also rich in examples of the work of this most prolific master, and to every

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exhibition of the old masters held in London, owners of private collections send well-authenticated pictures from the same hand.

The last picture painted by Tintoretto is supposed to have been the *Pope St. Marcellus in Glory*, in S. Marziale. It represents the stern Bishop of Rome, whose uncompromising attitude alienated so many of his flock and led to his banishment from Rome by Maxentius, so that he was obliged to tend cattle to gain his daily bread, between St. Peter and St. Paul. The Apostles are worthy of the great master's fame, but the central figure is wanting in force and dignity. Indeed, the story goes that Tintoretto painted out the head, but died before he could substitute another, which was added by an unknown hand, and is absurdly inadequate. The veteran master undertook no important commission after the completion of the *Paradiso*, which he justly considered the most important work of his long career. He was taken ill at the age of seventy-five with what at first appeared to be a mere attack of indigestion, but his weakness rapidly increased, and after three weeks of great suffering he died, on May 3rd, 1594.

Tintoretto was buried with great pomp in S. Maria dell' Orto, by the side of his daughter Marietta, where his remains were left undisturbed until 1866, at which date the tombs of the Robusti and Vescovi families were opened by command of the Venetian authorities, and the bones they contained removed to a chapel on the right hand side of the choir.

From the portraits he himself painted, one of which, as already stated, is in the Uffizi Gallery, whilst another is in the Louvre, and from the presentments of his personality introduced in his *Miracle of St. Mark* and in the *Marriage at Cana*, as well as from those by other hands, notably that in the *Marriage at Cana* by Paolo Veronese, now in the Louvre, in which Tintoretto is grouped with Paolo himself, Titian and Giacomo da Ponte, Jacopo Robusti must have been a very handsome man, of noble presence, and with refined though somewhat rugged features. His eyes are full of earnest thought, and his whole appearance is suggestive of a reserve force of strenuous energy. Unlike his great contemporaries Titian and Paolo Veronese, whose love of lavish display and gay society are well known, he shunned publicity, leading a very quiet retired life with his family, in an unpretending though spacious house, now No. 3136 Calle Larga, not far from the Church of S. Maria dell' Orto. He went very little into society, and seldom left Venice. He used to receive the few friends he admitted to intimacy in his studio, rarely remitting any portion of his daily toil to enjoy their company.

Numerous and important as are the completed works Tintoretto left behind him, they represent but a small portion of his actual art production, for, although as a general rule he saw his compositions as a whole before he began to work at them, he often made a great many studies and sketches of individual figures and groups. For the portraits he undertook to paint he required but few sittings, his insight into human nature enabling him to fathom at once the character of each sitter. An agreement bearing

his well-authenticated signature has been preserved, in which he undertook to paint two large historical pictures and seven portraits in two months, a significant reflection of the eagerness for work that was from first to last so important a factor in his long career.

Tintoretto was credited by his fellow citizens with the power of working with three pencils at once, and it was a common saying in Venice that these pencils were iron, of gold and silver, probably merely a popular embodiment of the fact that the master could carry on at the same time such gigantic undertakings as the decoration of the Scuola di San Rocco and the Palazzo Ducale.

The great painter took few pupils, though many artists would have been glad to work under him. Of these few none attained to any eminence except his daughter Marietta, and the Fleming, Martin de Vos, to whom he became greatly attached, and who is said to have had the honour of putting in the landscape backgrounds in certain of his master's compositions. Domenico Robusti, one of the sons of Tintoretto, who was born in 1562 and died in 1639, also worked under him, but the little success he achieved as a portrait-painter was probably chiefly owing to the great name he bore, for he had really not much talent, and it has been whispered that the father more than once came to the rescue when the too ambitious son had undertaken work beyond his own strength.

With the last quarter of the sixteenth century, during which the three mighty geniuses, Tintoretto, Titian and Paolo Veronese, passed away, the golden age of Italian painting came to an end, setting, in a blaze of glory, and leaving behind it a long afterglow, but setting finally for all that. A new movement, it is true, was to dawn ere long elsewhere, but many centuries were to elapse before there was any real revival of painting in Southern Europe, for in the history of Art, as in that of nations, decline rather fails to succeed the culmination of prosperity. In the richly favoured sixteenth century, Michael Angelo, Leonardo da Vinci, and Raphael brought to perfection pictorial form and expression, Correggio, Titian, Tintoretto, and Paolo Veronese achieved a consummate mastery of colouring and chiaroscuro, and all seven were equally pre-eminent in draughtsmanship and design. Alas, however, these mighty giants, whose every work bears the unmistakable impress of inspiration, were succeeded by the feeble Eclectics, who, in endeavouring to continue the distinctive qualities of their predecessors, lost the individuality and originality which are such important factors of true and enduring success in every branch of human endeavour.



LIST OF THE PRINCIPAL WORKS OF JACOPO
ROBUSTI, CALLED IL TINTORETTO, OR THE
LITTLE DYER. 1519-1594

PUPIL FOR A SHORT TIME OF TITIAN, ONE OF THE LAST
OF THE GREAT VENETIAN COLOURISTS

ITALY

VENICE

PALAZZO DUCALE, OR PALACE OF THE DOGES
SALA DEL CONSIGLIO, OR HALL OF THE GREAT COUNCIL

PARADISO *or* PARADISE. The largest oil painting in the world.
30 ft. × 94 ft. Frederick I. receiving the Ambassadors of
the Pope and Doge at Pavia.

In the same room are three paintings long attributed
to Jacopo Robusti, but now generally supposed to be by his
son Domenico. The subjects are : *The Conquest of Constanti-*
nople, The Capture of Zara, The Battle of Pirano.

Ceiling of the Sala del Consiglio

VENICE ENTHRONED WITH THE DOGE NICOLO DA PONTE

THE CAPTURE OF RIVA IN 1440

THE DEFEAT OF THE ESTENSI IN 1484 BY VITTORIO SORANZO

GALLIPOLI TAKEN FROM THE ARAGONESE IN 1484

THE DEFENCE OF BRESCIA WHEN BESEIGED BY THE VISCONTI IN
1483

SALLA DELLO SCRUTINIO

ZARA TAKEN FROM LOUIS THE GREAT, KING OF HUNGARY, IN 1346

In the same room are two Portraits attributed to Tin-
toretto, but probably from another hand.

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SALA DEL COLLEGIO

THE MARRIAGE OF ST. CATHERINE, WITH PORTRAIT OF DOGE DONA
(over the entrance-door)

Walls of the Sala del Collegio

ST. MARK PRESENTING DOGE MOCENIGO TO CHRIST
DOGE PIETRO LOREDAN ENTREATING AID FOR VENICE FROM THE
BLESSED VIRGIN, WHO APPEARS ABOVE SURROUNDED BY
CHILD ANGELS
THE VIRGIN WITH DOGE DA PONTE

Ceiling of the Sala del Collegio

ALLEGORICAL FIGURES OF TRUTH AND ELOQUENCE

INGRESSO

PORTRAITS OF NICOLO PRIULI, VICENZO MOROSINI, TOMMASO CENTARINI,
ALESSANDRO BONO, AND LORENZO AMELIO, WITH TWO PORTRAITS
OF OLD MEN, NAMES UNKNOWN

Ceiling of Ingresso

ALLEGORICAL FIGURE OF JUSTICE PRESENTING A SWORD TO DOGE
PRIULI
SEVERAL NUDE FIGURES OF INFANT CHILDREN

PASSAGE LEADING TO THE SALA CONSIGLIO DEI DIECI, OR COUNCIL OF TEN

THE RESURRECTION, WITH THREE SENATORS
PORTRAITS OF FEDERIGO CONTARINI AND ANDREA DELPHINO

SALA DEL ANTI-COLLEGIO

THE GOD OF WAR EXPELLED BY MINERVA
ARIADNE AND BACCHUS, WITH A FEMALE FIGURE CROWNING THE
FORMER
VULCAN AT THE FORGE
MERCURY WITH THE THREE GRACES

ANTI-CHIESETTE

ST. GEROME AND ST. ANDREW
ST. GEORGE RESCUING THE PRINCESS

This title is generally accepted, but recent critics call the
painting SS. Margaret, George, and Louis.

SALA DEL SENATO

THE DEPOSITION FROM THE CROSS, WITH KNEELING DOGES
VENICE AS QUEEN OF THE ADRIATIC, WITH HER ATTENDANT COURT

SALA DELLE QUATRO PORTE

Ceiling of the Sala delle Quattro Porte

JUPITER CONFERRING ON VENICE THE DOMINION OF THE SEA,
WITH APOLLO AND OTHER HEATHEN GODS LOOKING ON FROM
OLYMPUS

JUNO SURROUNDED BY HER NYMPHS
ALLEGORICAL FIGURES OF FRIULI, TREVISO, ISTRIA, BRESCIA,
AND PADUA
THE REDEMPTION OF VENICE FROM SLAVERY

SCUOLA DI SAN ROCCO

Lower Hall

THE ANNUNCIATION, WITH DRIFT OF CHERUBIM ABOVE
THE ADORATION OF THE MAGI
THE FLIGHT INTO EGYPT
THE MASSACRE OF THE INNOCENTS
SINGLE FIGURE OF ST. MARY MAGDALENE
SINGLE FIGURE OF ST. MARY OF EGYPT
THE CIRCUMCISION
THE ASSUMPTION OF THE VIRGIN
ELIJAH CARRIED UP TO HEAVEN IN THE FIERY CHARIOT (on the
ceiling)
THE VISITATION (on the staircase on the left)

Upper Hall

ADORATION OF THE SHEPHERDS
THE BAPTISM OF CHRIST
THE AGONY IN GETHSEMANE
THE LAST SUPPER
THE RESURRECTION
THE APOTHEOSIS OF SAN ROCCO (above the altar)
THE MIRACLE OF THE LOAVES AND FISHES
THE RAISING OF LAZARUS
THE ASCENSION
THE POOL OF BETHESDA
THE TEMPTATION OF CHRIST
SINGLE FIGURE OF SAN ROCCO (sketch only)
SINGLE FIGURE OF ST. SEBASTIAN (sketch only)
PORTRAIT OF JACOPO ROBUSTI

Ceiling of the Upper Hall

THE PASSOVER
ELISHA FEEDING THE PEOPLE OF ISRAEL
THE MIRACULOUS FALL OF MANNA
THE ANGEL APPEARING TO ELIJAH

JACOPO ROBUSTI

ABRAHAM ABOUT TO SACRIFICE ISAAC
THE PLAGUE OF SERPENTS, WITH MOSES ON THE MOUNT
THE VISION OF EZEKIEL
JONAH AND THE WHALE
SINGLE FIGURE OF JOSHUA
MOSES STRIKING THE ROCK
ELIJAH ASCENDING TO HEAVEN
ADAM AND EVE

Refectory

THE GREAT CRUCIFIXION
CHRIST BEFORE PILATE
CHRIST ON THE WAY TO CALVARY. (Sometimes attributed to Titian.)
ECCE HOMO. (Sometimes attributed to Titian.)

Ceiling of Refectory

THE APOTHEOSIS OF SAN ROCCO
This is the picture with which Tintoretto won the competition for the decoration of the Scuola di San Rocco.
THE BLESSED VIRGIN, WITH THREE KNEELING FIGURES
ST. JOHN THE EVANGELIST WITH HIS EMBLEMS
FIGURE OF A MAN IN ARMOUR
FIGURE OF A MAN READING IN A RECUMBENT POSITION
FIVE FEMALE FIGURES IN VARIOUS ATTITUDES

CHURCH OF THE SCUOLA DI SAN ROCCO

SAN ROCCO SURROUNDED BY ANIMALS
THE DEATH OF SAN ROCCO, WITH ANGEL IN ATTENDANCE
SAN ROCCO HEALING THE SICK
SAN ROCCO AT VICENZA, WITH HIS DOG, AND CROWDS OF PEOPLE COMING TO BE HEALED
THE POOL OF BETHESDA
SAN ROCCO KNEELING TO RECEIVE THE POPE'S BLESSING

ACCADEMIA DELLE BELLE ARTI

THE ASSUMPTION OF THE BLESSED VIRGIN
THE VIRGIN AND CHILD ENTHRONED WITH SS. CECILIA, THEODORE, AND DAMIANUS
THE VIRGIN AND CHILD, WITH SS. SEBASTIAN, MARK, AND THEODORE, AND THREE DONORS
THE DEPOSITION FROM THE CROSS
THE WOMAN TAKEN IN ADULTERY
THE SCOURGING OF CHRIST
THE RESURRECTION

JACOPO ROBUSTI

THE VIRGIN, WITH THREE PORTRAIT-FIGURES SUPPOSED TO REPRESENT SIGNORE SEBASTIANO CAPELLO, BARTOLOMEO PARUTA, AND NICOLO BON

THE CRUCIFIXION

ST. JUSTINE AND THE THREE TREASURERS, WHO MAY BE IDENTIFIED BY THEIR COATS-OF-ARMS, MARCO ZUSTINIAN, ANGELO MOROSINI, AND ALESSANDRO BADOER, WITH THEIR SECRETARIES. (The restorers altered the initial "Z" to the letter "A" at the side of the shield of Zustinian.)

THE RESURRECTION, WITH PORTRAIT-FIGURES OF THREE SENATORS, ANGELO MICHIEL, GIOVANNI GRITI, PAOLO CONTARINI

THE MIRACLE OF ST. MARK. (Originally painted for the Scuola di San Marco.)

ADAM AND EVE

THE DEATH OF ABEL

STUDY FOR THE "MILKY WAY," IN THE NATIONAL GALLERY, LONDON

PALAZZO REALE

Library

THE RELICS OF ST. MARK ARRIVING AT VENICE. (Originally painted for the Scuola di San Marco.)

ST. MARK RESCUING A SHIPWRECKED SARACEN. (Originally painted for the Scuola di San Marco.)

SEVEN FIGURES, SUPPOSED TO REPRESENT PHILOSOPHERS, INCLUDING DIOGENES

THE MIRACLE OF THE LOAVES AND FISHES. (Attributed by some critics only to Tintoretto.)

THE PEOPLE OF ISRAEL GATHERING UP THE MANNA, WITH MOSES PRAYING ON A HILL NEAR BY. (Possibly by Domenico, not Jacopo, Robusti.)

FOUR PORTRAIT GROUPS, EACH WITH THREE FIGURES, NAMES UNKNOWN

PALAZZO GIOVANELLI

FIGURE OF ST. SEBASTIAN. (Attributed to Tintoretto, but probably by another hand.)

EIGHT PORTRAITS OF VENETIAN NOBLEMEN. (All attributed to Tintoretto, but of very doubtful authenticity.)

PALAZZO GIUSTINIANI RECANATI

QUEEN CORNARO LEAVING CYPRUS ON HER WAY TO HER PRISON IN VENICE AFTER THE DEATH OF HER HUSBAND, KING JAMES II.

PORTRAIT OF A MEMBER OF THE RECANATI FAMILY

HEAD OF A MAN, SUPPOSED TO REPRESENT THE ARTIST AS A YOUNG MAN

JACOPO ROBUSTI

SCHIAVONE COLLECTION

ADAM AND EVE IN THE GARDEN OF EDEN

MUSEO CIVICO

SKETCH FOR HIS "WORSHIP OF THE GOLDEN CALF," IN S. MARIA DELL' ORTO

SKETCH FOR "THE LAST JUDGMENT," IN THE PALAZZO DUCALE
HEAD OF CHRIST

CHURCHES OF VENICE

SAN GIORGIO MAGGIORE

THE LAST SUPPER

THE CORONATION OF THE VIRGIN

THE MARTYRDOM OF SS. COSMAS AND DAMIANUS

THE RESURRECTION

THE CHILDREN OF ISRAEL GATHERING MANNA

THE DEPOSITION FROM THE CROSS

MARTYRDOM OF ST. STEPHEN

S. CASSIANO

THE DESCENT OF CHRIST INTO HADES

THE CRUCIFIXION

THE RESURRECTION

S. MARIA DEI GESUITI

THE ASSUMPTION OF THE VIRGIN

THE CIRCUMCISION

S. MARIA DELL' ORTO

THE WORSHIP OF THE GOLDEN CALF

THE LAST JUDGMENT

THE PRESENTATION OF THE VIRGIN IN THE TEMPLE

ST. AGNES RESTORING HER LOVER, SEMPRONIUS, TO LIFE

ST. PETER'S VISION OF THE CROSS

S. MARZIALE

POPE ST. MARCELLUS, OR MARZIALE, IN GLORY. (The last work of
Tintoretto, uncompleted.)

THE ASCENSION, WITH THE CRUCIFIXION

THE ANNUNCIATION. (Authenticity very doubtful.)

SS. GERVASIO E PROTASIO (GENERALLY CALLED S. TROVASO)

THE TEMPTATION OF ST. ANTHONY THE GREAT

THE LAST SUPPER

THE ADORATION OF THE MAGI

CHRIST WASHING THE APOSTLES' FEET. (Authenticity doubtful.)

S. FRANCESCO DELLA VIGNA

THE ENTOMBMENT

THE SCUOLA DE' CROCIFERI (CAPELLA ZEN)

THE SCOURGING OF CHRIST

THE PRESENTATION OF THE VIRGIN IN THE TEMPLE

S. MARIA DEGLI ANGELI

THE FINDING OF THE BODY OF ST. MARK IN THE BASILICA OUTSIDE
ALEXANDRIA

S. MARIA DEI FRARI

THE MASSACRE OF THE INNOCENTS

SS. APOSTOLI

FIGURE OF ST. LUCY

S. FELICE

ST. DEMETRIUS IN ARMOUR

S. GIUSEPPE DI CASTELLO

LUCIFER DRIVEN FROM HEAVEN BY THE ARCHANGEL MICHAEL

CHURCH OF THE HOSPITAL

ST. URSULA AND HER MAIDENS

SAN MARCO

THE ANNUNCIATION

THE TRANSFIGURATION

THE BAPTISM OF CHRIST

THE ADORATION OF THE MAGI

These four subjects are in mosaic, after designs by Tintoretto.

S. MARCUOLO, OR SS. IRMEGORA E FORTUNATO

THE LAST SUPPER

CHRIST WASHING THE FEET OF THE DISCIPLES

JACOPO ROBUSTI

S. MARIA MATER DOMINI

THE FINDING OF THE TRUE CROSS BY ST. HELENA

S. MARIA DEL CARNINI

THE CIRCUMCISION

S. MARIA DEL ROSARIO

THE CRUCIFIXION

S. FANTINO

THE VISITATION

S. MARIA ZOBENIGO

THE ASCENSION

S. PAOLO

THE LAST SUPPER

S. MOISE

CHRIST WASHING THE FEET OF THE DISCIPLES

S. MARIA DELLA SALUTE

THE MARRIAGE AT CANA

S. SILVESTRO

THE BAPTISM OF CHRIST

S. STEPHANO

THE AGONY IN GETHSEMANE

CHRIST WASHING THE FEET OF THE DISCIPLES

THE LAST SUPPER

S. SEBASTIANO

THE WORSHIP OF THE BRAZEN SERPENT

S. SIMEONE GRANDE

THE LAST SUPPER

S. ZACCARIA

THE BIRTH OF ST. JOHN THE BAPTIST

IL REDENTORE

THE ASCENSION

THE SCOURGING OF CHRIST

JACOPO ROBUSTI

S. PIETRO MARTIRE (MURANO)

THE BAPTISM OF CHRIST

FLORENCE

PALAZZO PITTI

THE RESURRECTION

THE DEPOSITION FROM THE CROSS

MADONNA AND CHILD IN GLORY

GROUP OF VENUS, VULCAN, AND CUPID

PORTRAIT OF PICENZO ZENO

FIVE PORTRAITS OF NOBLEMEN, NAMES UNKNOWN

SKETCH FOR "THE LAST SUPPER"

UFFIZI

THE MARRIAGE AT CANA

CHRIST ENTERING JERUSALEM

LEDA AND THE SWAN

PORTRAIT OF ADMIRAL VENIERO

PORTRAIT OF SANSOVINO

PORTRAIT OF TINTORETTO

THREE PORTRAITS OF NOBLEMEN, NAMES UNKNOWN

SKETCH FOR THE CRUCIFIXION

PALAZZO CORSINI

TWO PORTRAITS, ONE OF A MEMBER OF THE MAZZI FAMILY, THE
OTHER, NAME UNKNOWN

MILAN

BRERA

THE FINDING OF THE BODY OF ST. MARK IN THE BASILICA OUTSIDE
ALEXANDRIA. (Originally painted for the Scuola di San Marco.)

ST. HELENA, WITH FIGURES OF SAINTS AND DONORS

A PIETÀ

MUSEO CIVICO

PORTRAIT OF A PROCURATOR

GENOA

S. FRANCESCO

THE ANNUNCIATION

PALAZZO DURAZZO

PORTRAIT OF A MEMBER OF THE DURAZZO FAMILY

JACOPO ROBUSTI

PALAZZO BRIGNOLE SALE

PORTRAIT OF A DOGE

LUCCA

PINACOTECA

TWO PORTRAITS, NAMES UNKNOWN

PARMA

PALAZZO REALE

THE ENTOMBMENT
PURGATORY

ROME

THE CAPITOL

THE BAPTISM OF CHRIST
THE SCOURGING OF CHRIST
ECCE HOMO
TWO PORTRAITS, NAMES UNKNOWN
OLD MAN PLAYING ON AN INSTRUMENT

PALAZZO DORIA

PORTRAIT OF AN UNKNOWN MAN

TURIN

PINACOTECA

UPPER PART OF A CRUCIFIXION THE REMAINDER OF WHICH WAS
DESTROYED BY FIRE

VICENZA

PINACOTECA

ST. AUGUSTINE MINISTERING TO THE PLAGUE-STRICKEN

BELLUNO

PINACOTECA

ADORATION OF THE SHEPHERDS

BOLOGNA

PINACOTECA

THE CRUCIFIXION
THE VISITATION
PORTRAIT, NAME UNKNOWN

BRESCIA

PINACOTECA

THE TRANSFIGURATION
PORTRAIT OF AN OLD MAN, NAME UNKNOWN

FERRARA

PINACOTECA

MADONNA DEL ROSARIO

RUSSIA

ST. PETERSBURG

HERMITAGE

STUDY FOR THE "RESURRECTION"
PERSEUS AND ANDROMEDA

SPAIN

MADRID

PRADO

CHRIST AND THE WOMAN TAKEN IN ADULTERY
THE BAPTISM OF CHRIST
JOSEPH AND POTIPHAR'S WIFE
SUSANNAH AND THE ELDERS
SOLOMON AND THE QUEEN OF SHEBA
THE FINDING OF MOSES
JUDITH AND HOLOFERNES
DEATH OF HOLOFERNES
ESTHER BEFORE AHASUERUS. (Sketch only.)
JUDITH AND HOLOFERNES. (Sketch only.)
MOSES AND THE WOMEN OF MIDIAN
NAVAL BATTLE AND BATTLE ON LAND
VENUS AND MINERVA
RAPE OF LUCRETIA
PORTRAIT OF SEBASTIANO VENIERO
PORTRAIT OF A VENETIAN SENATOR
BUST PORTRAIT OF A BISHOP
PORTRAIT OF A JESUIT
TWO PORTRAITS OF LADIES, NAMES UNKNOWN
PORTRAIT OF A VENETIAN GIRL, SUPPOSED TO REPRESENT MARIETTA,
DAUGHTER OF TINTORETTO

JACOPO ROBUSTI

NINE PORTRAITS OF NOBLEMEN, NAMES UNKNOWN
SKETCH FOR THE "PARADISO," IN THE PALAZZO DUCALE, VENICE

THE ESCURIAL

CHRIST WASHING THE DISCIPLES' FEET. (Replica of the same subject in S. Marcuola, Venice.)

THE FEAST IN THE HOUSE OF SIMON THE PHARISEE
CHRIST WEARING THE CROWN OF THORNS

GERMANY

BERLIN

PINAKOTHEK

THE ANNUNCIATION
THE VIRGIN AND CHILD IN GLORY
LUNA AND THE HOURS
TWO PORTRAITS OF PROCURATORS OF S. MARCO, VENICE
PORTRAIT GROUP, NAMES UNKNOWN
PORTRAIT OF AN OLD MAN, NAME UNKNOWN

DRESDEN

PINAKOTHEK

CHRIST AND THE WOMAN TAKEN IN ADULTERY
ST. MICHAEL DRIVING LUCIFER FROM HEAVEN
THE VIRGIN AND CHILD IN GLORY
SUSANNAH DISROBING FOR THE BATH. (Ascribed to Jacopo Robusti, but probably by Domenico.)
THE GRACES AND MUSES
KNIGHT RESCUING TWO WOMEN FROM A TOWER
MUSIC: A GROUP OF WOMEN PLAYING MUSICAL INSTRUMENTS
PORTRAITS OF AN OLD MAN AND HIS SON, NAMES UNKNOWN
PORTRAIT OF A LADY IN DEEP MOURNING

CASSEL

PINAKOTHEK

PORTRAIT OF A YOUNG MAN, NAME UNKNOWN

AUGSBURG

PINAKOTHEK

CHRIST IN THE HOUSE OF MARTHA AND MARY
xxxviii

JACOPO ROBUSTI

MUNICH

PINAKOTHEK

ECCE HOMO

ST. MARY MAGDALENE ANOINTING THE FEET OF CHRIST
THE NATIVITY

A PORTRAIT-GROUP OF A DOGE AND HIS SON, WITH A MAN PRESENTING
A PETITION

PORTRAIT OF AN UNKNOWN MAN, APPARENTLY AN ARTIST

THEATINERKIRCHE

THE DEPOSITION FROM THE CROSS. (Authenticity doubtful.)

AUSTRIA-HUNGARY

VIENNA

PINAKOTHEK

THE FINDING OF MOSES. (Partly by Domenico Robusti.)

CHRIST ON THE WAY TO CALVARY

A PIETÀ

ST. JEROME IN THE WILDERNESS

SUSANNAH AND THE ELDERS

LUCRETIA ABOUT TO STAB HERSELF

APOLLO AND THE MUSES

HERCULES AND OMPHALE

PORTRAIT OF SEBASTIANO VENIERO

NINE PORTRAITS OF MEN, NAMES UNKNOWN

PORTRAIT OF A LADY, NAME UNKNOWN

COLLECTION OF COUNT CZERNINI

PORTRAIT OF DOGE ANDREA GRITI

THE AMBRASER COLLECTION

PORTRAIT OF NICOLO DA PONTE. (Authenticity doubtful.)

PORTRAIT OF JACOPO SORANZO. (Authenticity doubtful.)

THE ACADEMY

ST. JEROME, WITH SS. LOUIS AND ANDREW. (Authenticity doubtful.)

PORTRAITS OF PIETRO GRIMANI AND ALESSANDRO CONTARINI.
(Authenticity doubtful.)

PORTRAIT OF DOGE GIROLAMO PRIULI. (Authenticity doubtful.)

JACOPO ROBUSTI

FRANCE

PARIS

THE LOUVRE

CHRIST WITH TWO ANGELS
SUSANNAH AND THE ELDERS
STUDY FOR THE "PARADISO" IN THE PALAZZO DUCALE, VENICE
PORTRAIT OF TINTORETTO AS AN OLD MAN
PORTRAIT OF A MAN, NAME UNKNOWN

BELGIUM

BRUSSELS

MUSÉE DES BEAUX-ARTS

THE MARTYRDOM OF ST. MARK
TWO PORTRAITS OF MEN, NAMES UNKNOWN

THE BRITISH ISLES

LONDON

NATIONAL GALLERY

ST. GEORGE RESCUING THE PRINCESS FROM THE DRAGON
CHRIST WASHING THE DISCIPLES' FEET
THE ORIGIN OF THE MILKY WAY, FOR WHICH THERE IS A STUDY
IN THE VENICE ACCADEMIA

WINDSOR CASTLE

THE NINE MUSES
ESTHER FAINTING BEFORE KING AHASUERUS
A HOLY FAMILY

HAMPTON COURT

PORTRAIT OF A KNIGHT OF MALTA
PORTRAIT OF A DOMINICAN MONK
PORTRAIT OF AN ITALIAN NOBLEMAN, NAME UNKNOWN
PORTRAIT OF A MAN, SUPPOSED TO BE ST. IGNATIUS LOYOLA
ALLEGORICAL REPRESENTATION OF THE SUPPRESSION OF HERESY

DUBLIN

NATIONAL GALLERY

PORTRAIT OF A GENTLEMAN, NAME UNKNOWN

PRIVATE COLLECTIONS

THE EARL OF YARBOROUGH

THE DEPOSITION FROM THE CROSS

THE CREATION OF EVE

THE CONSECRATION OF A BISHOP BY POPE PAUL III.

THE DUKE OF SUTHERLAND

THE DEPOSITION FROM THE CROSS

GROUP OF A POPE IN FULL VESTMENTS SURROUNDED BY CARDINALS
AND MONKS

A LANDSCAPE WITH FIGURES

TWO PORTRAITS OF VENETIAN NOBLEMEN, NAMES UNKNOWN

THE EARL OF RADNOR

TWO PORTRAITS OF ITALIAN NOBLEMEN, NAMES UNKNOWN

THE EARL OF WEMYSS

MARRIAGE FEAST AT CANA

Sketch for painting in S. Maria della Salute, Venice.

ADORATION OF THE MAGI

PORTRAIT OF TINTORETTO HIMSELF

PORTRAIT OF A VENETIAN SENATOR, NAME UNKNOWN

THE DUKE OF NORTHUMBERLAND

ECCE HOMO

PORTRAIT OF A YOUNG MAN, NAME UNKNOWN

PORTRAIT OF AN ITALIAN ADMIRAL

THE DUKE OF DEVONSHIRE

CHRIST AND THE WOMAN OF SAMARIA

PORTRAIT OF AN ARCHBISHOP

DELILAH AND SAMSON

THE EARL OF ELLESMERE

THE ENTOMBMENT

THE CIRCUMCISION

PORTRAIT OF A VENETIAN NOBLEMAN

PORTRAIT OF A VENETIAN SENATOR

PORTRAIT OF A MAN READING, NAME UNKNOWN

JACOPO ROBUSTI

EARL BROWNLOW

CHRIST HEALING THE PARALYTIC

Study for one of the pictures in the Church of San Rocco,
Venice.

REMOVAL OF THE RELICS OF ST. MARK FROM ALEXANDRIA.
(Authenticity doubtful.)

PORTRAITS OF PIETRO ARETINO, THE ARTIST, AND OF A GERMAN
GENERAL IN FULL ARMOUR

PORTRAIT OF DOGE FRANCESCO DONATO. (Authenticity doubtful.)

PORTRAIT OF A VENETIAN SENATOR

THE EARL OF CARLISLE

THE TEMPTATION IN THE WILDERNESS

ABRAHAM ABOUT TO SACRIFICE ISAAC

THE ADORATION OF THE SHEPHERDS

PORTRAITS OF TWO VENETIAN NOBLEMEN KNEELING IN A CHURCH

THE DUKE OF ABERCORN

THREE PORTRAITS OF VENETIAN SENATORS

THE MARQUIS OF BUTE

ALLEGORY OF FAME, SYMBOLISED BY TWO BEAUTIFUL WOMEN CROWN-
ING AN OLD MAN WITH LAUREL

ALLEGORICAL GROUP OF WOMEN, SUBJECT UNKNOWN

PORTRAIT OF A VENETIAN NOBLEMAN

THE DUKE OF BEDFORD

PORTRAIT OF TINTORETTO AS A YOUNG MAN

PORTRAIT OF VESELIUS, THE FAMOUS ANATOMIST

THE EARL OF CHESTERFIELD

PORTRAIT OF CARDINAL LORRAINE

THE EARL OF DUDLEY

PILATE DELIVERING CHRIST TO THE JEWS

LORD COWPER

PORTRAIT OF A MAN, NAME UNKNOWN

LORD BARRYMORE

ST. MARK

DIOGENES IN THE TUB

PORTRAIT OF ADMIRAL BARBAROSSA

LORD KINNAIRD

THE CONVERSION OF ST. PAUL

LORD METHUEN

A SKETCH FOR A PICTURE COMMISSIONED BY PHILIP II. OF SPAIN

LORD LECONFIELD

PORTRAIT OF A MAN, NAME UNKNOWN

THE MARQUIS OF EXETER

THE ENTOMBMENT

THE COUNTESS OF LINDSAY

ADORATION OF THE SHEPHERDS

VISCOUNT POWERSCOURT

ST. MARK PREACHING

St. Mark is supposed to be a portrait of the artist himself ;
Titian, Giorgione, and Pordenone are introduced among the
audience.

THE BARONESS BURDETT-COUTTS

SKETCH FOR THE "MIRACLE OF ST. MARK," IN THE VENICE ACCADEMIA

THE EXECUTORS OF LORD LEIGHTON

PORTRAIT OF PAOLO PARUTA, A VENETIAN NOBLEMAN

SIR FREDERICK COOK, BART.

ST. JOHN THE BAPTIST

A SKETCH FOR AN "ASCENSION "

PORTRAIT OF A VENETIAN SENATOR

SIR W. J. FARRER

THE RAISING OF LAZARUS

THE ANNUNCIATION

STUDY FOR THE "RESURRECTION," IN THE SCUOLA DI SAN ROCCO,
VENICE

THE HON. MRS. CORBET

PORTRAIT OF A VENETIAN SENATOR, NAME UNKNOWN

SIR W. B. RICHMOND

PORTRAIT OF A MAN, NAME UNKNOWN

JACOPO ROBUSTI

SIR GEORGE PHILIPS

ADORATION OF THE MAGI

MRS. ARTHUR SEVERN

TWO ANNUNCIATIONS

PORTRAIT OF DOGE ALVISE

MOCENIGO KNEELING AT PRAYER, WITH SS. JOHN THE EVANGELIST,

JOHN THE BAPTIST, AUGUSTINE, AND GREGORY THE GREAT

SKETCH OF DIANA WITH TWO DOGS

RALPH BANKES, Esq.

APOLLO AND THE MUSES

CHARLES BUTLER, Esq.

MOSES STRIKING THE ROCK

PORTRAIT OF A VENETIAN SENATOR

W. G. CAVENDISH-BENTINCK, Esq., M.P.

PORTRAIT-GROUP OF FOUR FIGURES

TWO PORTRAITS OF ITALIAN NAVAL OFFICERS

PORTRAITS OF A VENETIAN NOBLEMAN, SUPPOSED TO BELONG TO THE
CONTARINI FAMILY

J. P. HESELTINE, Esq.

STUDY FOR THE "LAST JUDGMENT," IN S. MARIA DELL' ORTO, VENICE
CHRIST IN THE JUDGMENT HALL

CAPTAIN HOLFORD

THE RAISING OF LAZARUS

THREE PORTRAITS OF VENETIAN NOBLEMEN

F. R. LEYLAND, Esq.

PORTRAIT OF A VENETIAN SENATOR

PORTRAIT OF AN ARTIST, POSSIBLY PIETRO ARETINO

CAPTAIN R. A. MARKHAM

THE BAPTISM OF CHRIST

LIONEL MUIRHEAD, Esq.

THE SUPPER AT BETHANY

THE CRUCIFIXION

JACOPO ROBUSTI

H. MILD MAY, ESQ.

PORTRAIT OF AN ITALIAN ADMIRAL

WILLIAM RUSSELL, ESQ.

PORTRAIT OF A DOGE OF VENICE

THE REV. W. WAYNE

A PIETÀ

DOCTOR L. MOND

TWO PORTRAITS, ONE SUPPOSED TO BE GIOVANNI GRITI
GROUP OF VENETIAN VESSELS AT SEA

OXFORD

MERTON COLLEGE CHAPEL

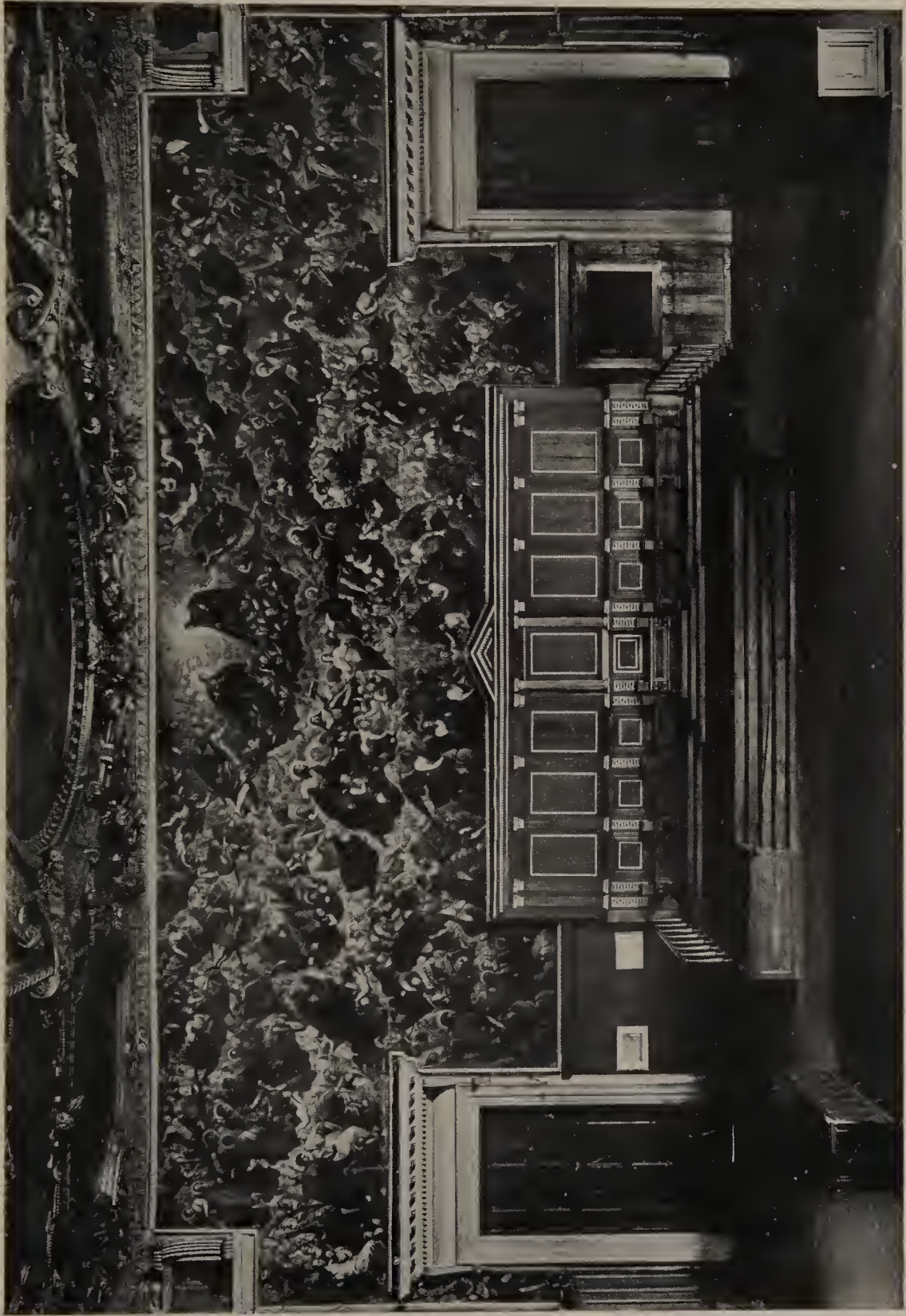
THE CRUCIFIXION

LIBRARY OF CHRIST CHURCH

PORTRAIT OF A VENETIAN NOBLEMAN



ILLUSTRATIONS



[Photo, Anderson]

DUICAL PALACE, VENICE

SALA DEL CONSIGLIO, WITH THE "PARADISE"



VENICE ENTHRONED

[Photo, Anderson
DUCAL PALACE, VENICE



[Photo, Anderson]

DUCAL PALACE, VENICE

THE CAPTURE OF RIVA



Photo. Anderson
DUCAL PALACE, VENICE

THE DEFEAT OF THE ESTENSI BY VITTORIO SORANZO



Photo, Anderson
DUCAL PALACE, VENICE

GALLIPOLI TAKEN FROM THE ARAGONESE



THE DEFENCE OF BRESCIA

[Photo, Anderson]
DUCAL PALACE, VENICE



[Photo, Anderson]
DUCAL PALACE, VENICE

THE MARRIAGE OF ST. CATHERINE



JUSTICE PRESENTING A SWORD TO DOGE PRIULI

(Photo, Anderson)
DUCAL PALACE, VENICE



THE GOD OF WAR EXPELLED BY MINERVA

[Photo, Anderson]
DUCAL PALACE, VENICE



ARIADNE AND BACCHUS

[Photo, Naya
DUCAL PALACE, VENICE



VULCAN AT THE FORGE

(Photo, Anderson)
DUCAL PALACE, VENICE



[Photo, Anderson

MERCURY WITH THE THREE GRACES

DUCAL PALACE, VENICE



ST. GEROME AND ST. ANDREW

[Photo, Anderson
DUCAL PALACE, VENICE



ST. GEORGE RESCUING THE PRINCESS

[Photo, Anderson
DUCAL PALACE, VENICE

*Photo, Anderson*

VENICE AS QUEEN OF THE ADRIATIC

DUCAL PALACE, VENICE



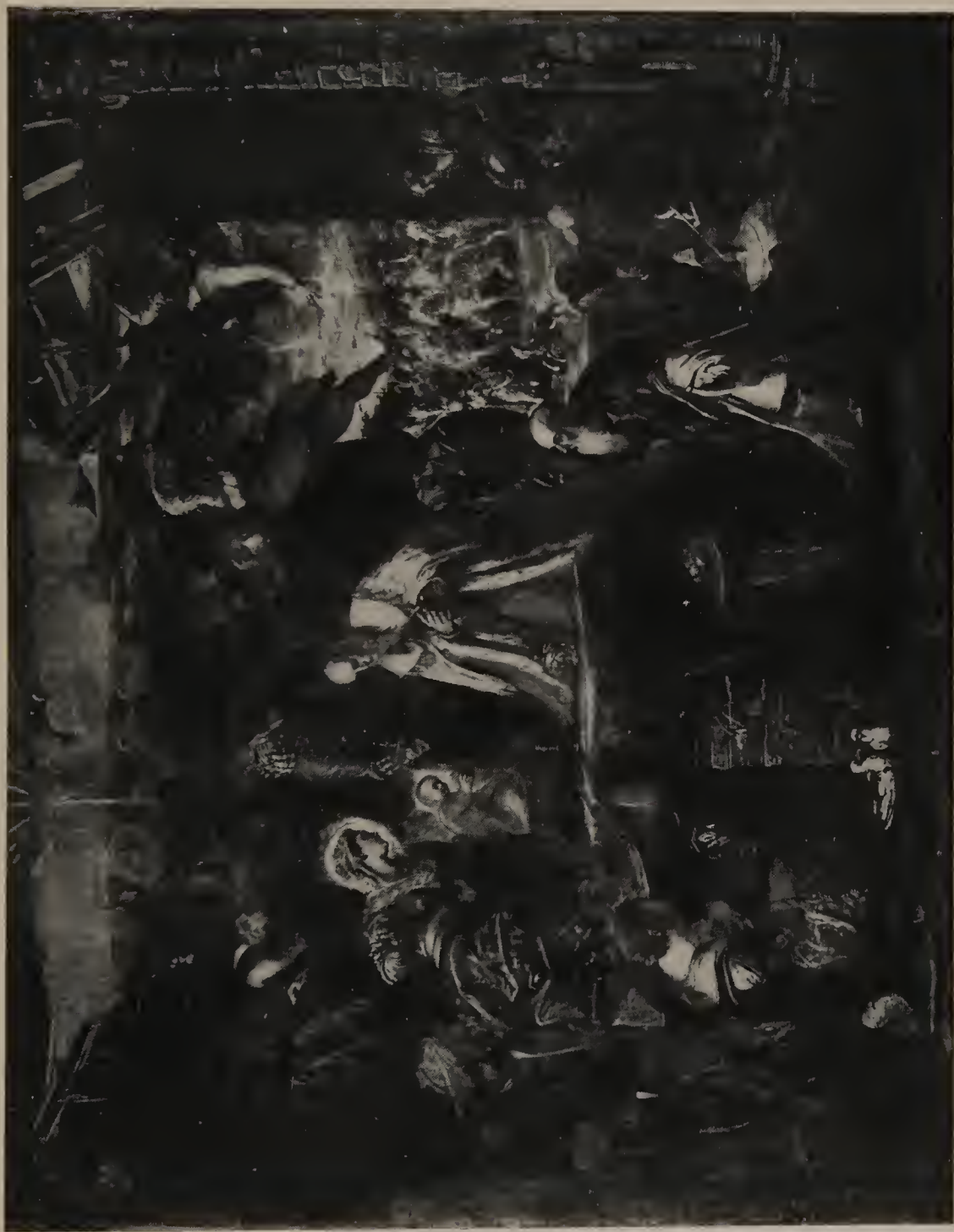
[Photo, Anderson]

JUPITER CONFERRING ON VENICE
THE DOMINION OF THE SEA

DUCAL PALACE, VENICE



THE ANNUNCIATION
[Photo, Anderson]
SCHOOL OF SAN ROCCO, VENICE



[Photo, Anderson]
SCHOOL OF SAN ROCCO, VENICE

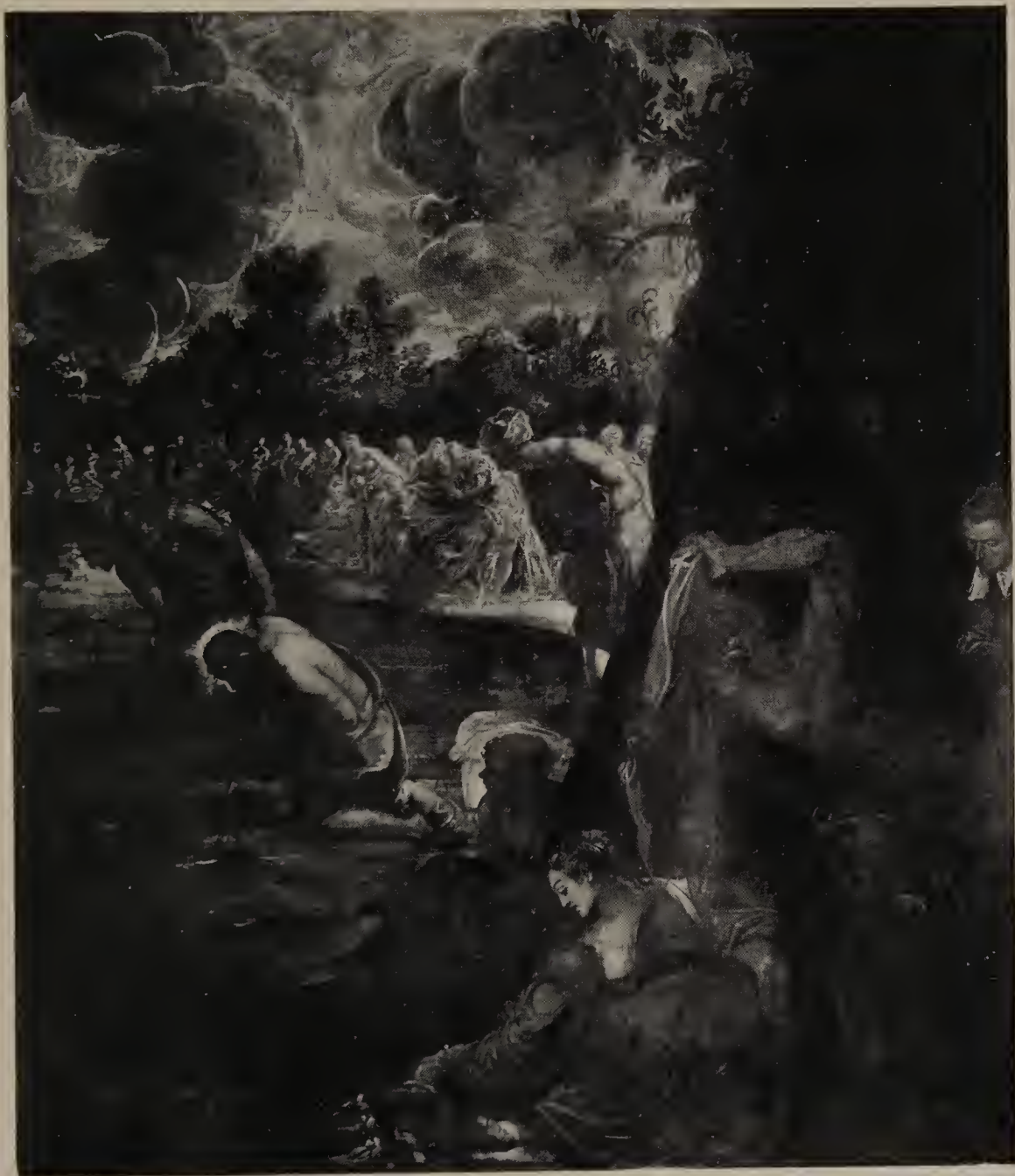
THE ADORATION OF THE MAGI



[Photo, Anderson

THE MASSACRE OF THE INNOCENTS

SCHOOL OF SAN ROCCO VENICE



[Photo, Anderson]

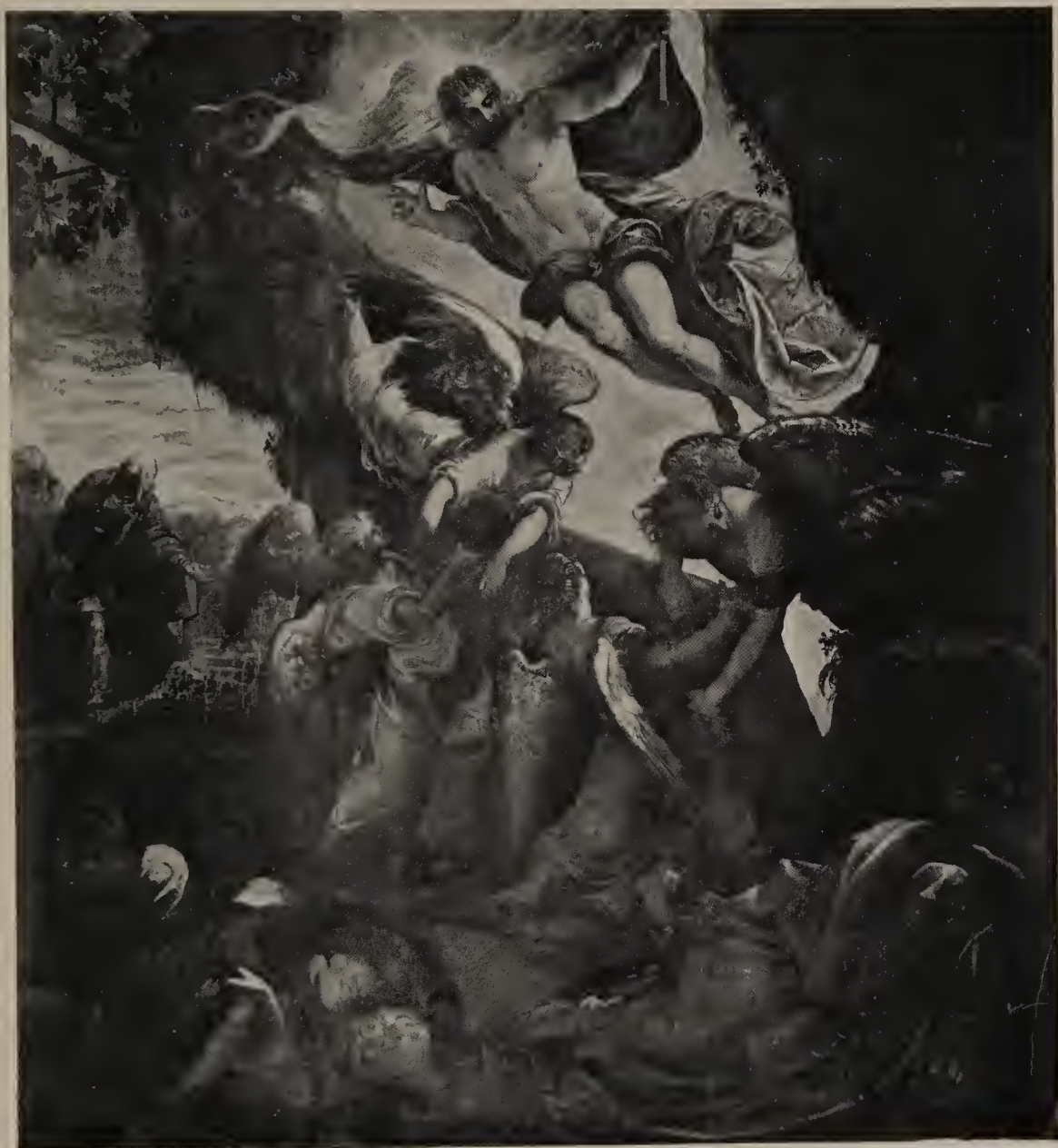
THE BAPTISM OF CHRIST

SCHOOL OF SAN ROCCO, VENICE

*Photo, Anderson*

THE LAST SUPPER

SCHOOL OF SAN ROCCO, VENICE



THE RESURRECTION

[Photo, Anderson]
SCHOOL OF SAN ROCCO, VENICE



THE ASCENSION

[Photo, Anderson]
SCHOOL OF SAN ROCCO, VENICE



[Photo, Anderson]

THE POOL OF BETHESDA

SCHOOL OF SAN ROCCO, VENICE



[Photo, Alinari]

THE TEMPTATION
OF CHRIST

SCHOOL OF SAN ROCCO, VENICE



THE PLAGUE OF SERPENTS

[Photo, Anderson]
SCHOOL OF SAN ROCCO, VENICE



Photo, Anderson

THE ADORATION OF THE SHEPHERDS

SCHOOL OF SAN ROCCO, VENICE



[Photo, Anderson

MOSES STRIKING THE ROCK

SCHOOL OF SAN ROCCO, VENICE



[Photo, Anderson]
SCHOOL OF SAN ROCCO, VENICE

THE GREAT CRUCIFIXION



[Photo, Anderson]
SCHOOL OF SAN ROCCO, VENICE

THE GREAT CRUCIFIXION (DETAIL)



[Photo, Anderson]

CHRIST BEFORE PILATE

SCHOOL OF SAN ROCCO, VENICE



THE ASSUMPTION OF THE BLESSED VIRGIN

[Photo, Anderson
ACADEMY, VENICE



[Photo, Anderson]

THE VIRGIN AND CHILD, WITH SS. SEBASTIAN, MARK,
AND THEODORE, AND THREE DONORS

ACADEMY, VENICE



[Photo, Alinari]
ACADEMY, VENICE

THE DEPOSITION FROM THE CROSS



[Photo, Anderson]
ACADEMY, VENICE

THE CRUCIFIXION



[Photo, Anderson

ST. JUSTINE AND THE THREE TREASURERS

ACADEMY, VENICE



Photo, Anderson
ACADEMY, VENICE

THE MIRACLE OF ST. MARK



[Photo, Anderson]
ACADEMY, VENICE

ADAM AND EVE



[Photo, Anderson]
ACADEMY, VENICE

THE DEATH OF ABEL



ST. MARK RESCUING A SHIPWRECKED SARACEN

Photo, Alinari
ROYAL PALACE, VENICE



[Photo. Anderson]
SAN GIORGIO MAGGIORE, VENICE

THE LAST SUPPER



[Photo, Anderson]

THE MARTYRDOM OF SS.
COSMAS AND DAMIANUS

SAN GIORGIO MAGGIORE, VENICE



THE CRUCIFIXION

[Photo, Anderson
S. CASSIANO, VENICE



[Photo, Anderson

THE WORSHIP OF THE GOLDEN CALF

S. MARIA DELL' ORTO, VENICE



THE LAST JUDGMENT

[Photo, Anderson]
S. MARIA DELL' ORTO, VENICE



[Photo, Anderson]

THE LAST JUDGMENT (DETAIL)

S. MARIA DELL' ORTO, VENICE



[Photo, Anderson]

THE PRESENTATION OF THE VIRGIN IN
THE TEMPLE

S. MARIA DELL' ORTO, VENICE



[Photo, Anderson]

ST. AGNES RESTORING HER LOVER,
SEMPRONIUS, TO LIFE

S. MARIA DELL' ORTO VENICE



THE TEMPTATION OF ST. ANTHONY
THE GREAT

[Photo, Anderson
S. TROVASO, VENICE



[Photo, Anderson]
S. TROVASO, VENICE

THE LAST SUPPER



[Photo, *Alinari*]
S. MARIA MATER DOMINI, VENICE

THE FINDING OF THE TRUE CROSS BY ST. HELENA



THE MARRIAGE AT CANA

[Photo, Anderson]
S. MARIA DELLA SALUTE, VENICE



[Photo, Anderson]
PITTI GALLERY, FLORENCE

VENUS, VULCAN AND CUPID



[Photo, Anderson]

THE FINDING OF THE BODY OF ST. MARK

BRERA GALLERY, MILAN



[Photo, Hans Jordaens]
PINAKOTHEK, BERLIN

LUNA AND THE HOURS



ST. MICHAEL DRIVING LUCIFER FROM HEAVEN

[Photo, Bruckmann
PINAKOTHEK, DRESDEN



[Photo, Bruckmann]
PINAKOTHEK, DRESDEN

KNIGHT RESCUING TWO WOMEN FROM A TOWER



[Photo, Bruckmann]
PINAOTHEK, DRESDEN

MUSIC



[Photo, Hans/taengl]
PINAKOTHEK, VIENNA

SUSANNAH AND THE ELDERS



PORTRAIT OF A MAN IN ARMOUR

[Photo Hanfstaengl]
PINAKOTHEK, VIENNA



[Photo, Hans Baldung Grien]
LOUVRE, PARIS

SUSANNAH AND THE ELDERS



STUDY FOR THE "PARADISE" IN THE DUCAL PALACE, VENICE

[Photo, Fraum, Clément & Co.
LOUVRE, PARIS



[Photo, Hanfstaengl]

ST. GEORGE RESCUING THE PRINCESS
FROM THE DRAGON

NATIONAL GALLERY, LONDON



Photo, Mansell

THE MILKY WAY

NATIONAL GALLERY, LONDON

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